The official newsletter of the United Fanzine Organization

UFO
UNITED FANZINE ORGANIZATION

TETRAGRAMMATON FRAGMENTS

Dec 2018

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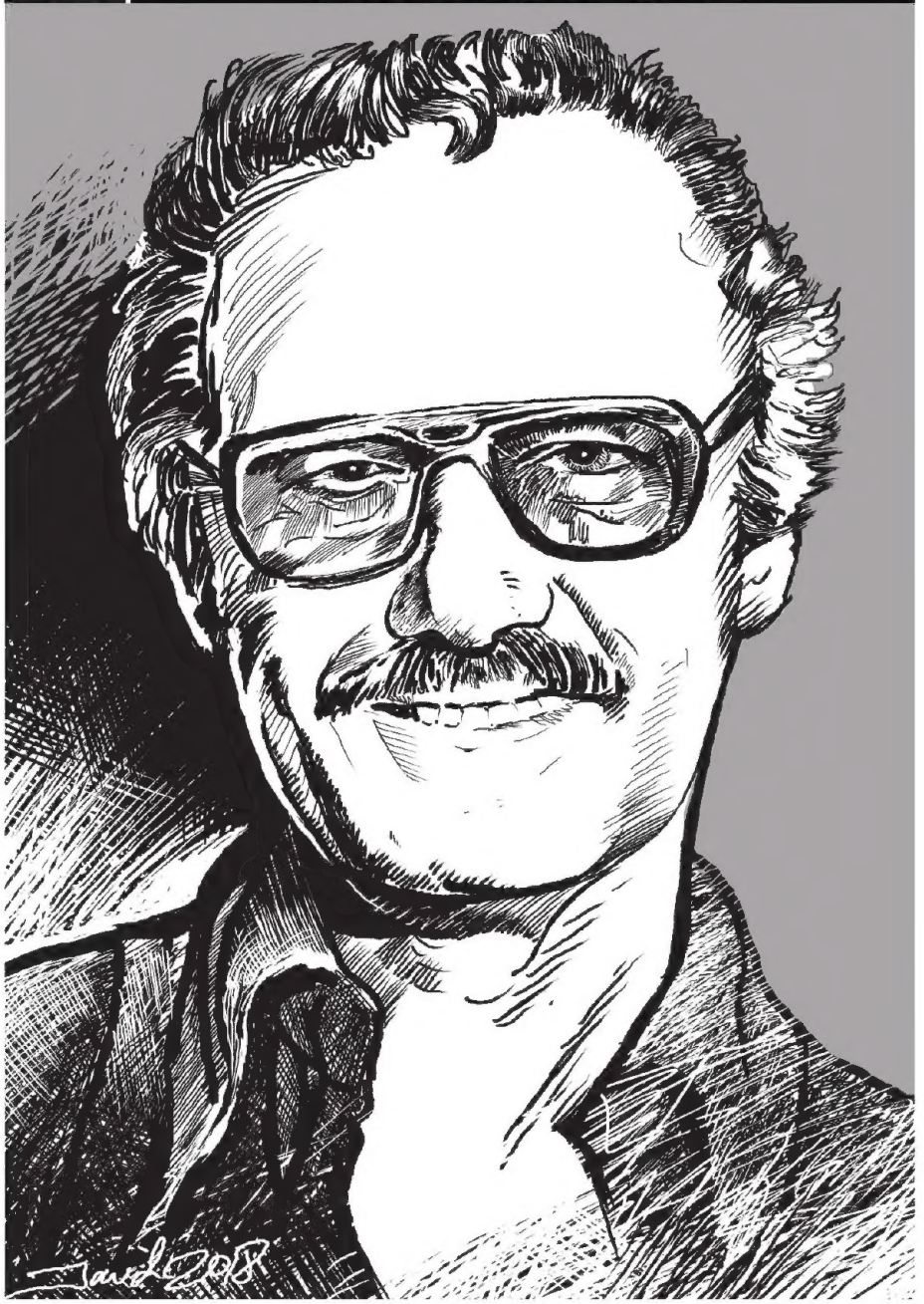

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TETRAGRAMMATON FRAGMENTS #252
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I just finished reading issue 251 of Tetragrammaton Fragments (or as Ian Shires indicated for future reference, T-Frags) and I wanted to say thank you to all the well wishes for my upcoming chairmanship. I will admit that I'm a bit scared that I won't be able to live up to the reputation of Rob Imes. I stepped in this year because in part I felt that after many consecutive years of constant work Rob might need a break. I have no aspirations to keep this up for years to come, so if you're thinking about running for membership please make it know. On the other hand, I've had this desire to start giving back in my life. Taking on a leadership role has a lot more demands that I'm used to or may be currently unprepared for. Even though I've been a taker most of my life, I want to become more of a giver. Rob has given 5 years to this crazy group.

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I still remember getting this weird envelope in the mail with a letter inviting me to become a member of the UFO. Included with the letter was a copy of Tetragrammaton Fragments #225, Rob Imes first issue as chairman. I wasn't sure what to make of it. It seemed like a good idea to get peer reviews but I wasn't sure if I could meet the commitments. I'd never participated in a group like this and I thought well, maybe I'll give it a shot. 5 years later I'm still hanging on by the skin of my teeth. My "must publish by" deadline for this year was WAY back in April. Yet you guys enthusiastically voted for my chairmanship and I couldn't be more grateful for your vote of confidence.

I was hoping to get some real stuff done over the course of the summer, but time seems to have a way of slipping away from me. I am excited to be working on a compilation of my letter exchange with Dave Sim from 2011, which should fulfill those publishing requirements. That was my back-up, back-up plan for this year. I hope to continue working on Straw Man #11 and create other works during the next year or so. 2019 is the 20th anniversary of S.P.A.C.E. con and it would be an honor to debut issue 11 there. S.P.A.C.E. holds a special place in my heart as it was the first con I had ever attended (in 2004) and would be the first convention I would exhibit at (2006). It's crazy to think about all the friends and connections that have come out of that one trip to Columbus, Ohio. It's certainly defined the last 15 years or so of my life.

It's interesting to me that of the names I pulled from the "I believe Dave Sim is not a Misogynist" petition, Rob Imes was on that list. I had never met Rob before and it didn't register with me until today that this random name would eventually be a big presence in my life.

One last note. I have thought a lot about both Dave Sim and Robin Snyder's comments from the last issue. They both agree that limiting free speech and creating an amendment to limit hate speech in the group is not a wise idea. I propose that we handle this a different way. First, I think we should remember that our purpose here

is not to spread hate speech or sew discord. We are the UNITED Fanzine organization. We are UNITED by the good natured promise that we will bring our best for the mutual benefit of all in the group. If you can't stand behind those principles you have no part in this group. Simple as that. This notion extends to my second point that if we put the UFO name on something it needs to be something we are proud of, something we can share. In Gavin Callahagn's case he published a zine with the UFO checklist on it, but blocked out the members names. If a member can't publish a zine because they are afraid of what it will do to fellow members then they shouldn't consider publishing it as a UFO publication. Likewise if someone is OK with putting their information on the back of a book that might be risqué then they are showing confidence in the maturity of our fellow publishers to judge whether or not their material should be advertised in their publication. Maybe customizing the UFO checklist with a quick blurb that says something like "look for work from fellow artist..." or perhaps just leave the area blank. Ask that person what they want to do with that space if you don't want to endorse the book. Ultimately the publisher/artist has the ultimate authority on what will go to print and what will not.

There is no easy answer to this problem, but we can't solve it by taking away people's right of expression. We are here to help each other. Let's not forget that.

STAN'S SOAPBOX

Let's lay it right on the line. Bigotry and racism are among the deadliest social ills plaguing the world today. But, unlike a team of costumed supervillains, they can't be halted with a punch in the snoot, or a zap from a ray gun. The only way to destroy them is to expose them – to reveal them for the insidious evils they really are. The bigot is an unreasoning hater – one who hates blindly, fanatically, indiscriminately. If his hang-up is black men, he hates ALL black men. If a redhead once offended him, he hates ALL redheads. If some foreigner beat him to a job, he's down on ALL foreigners. He hates people he's never seen – people he's never known – with equal intensity – with equal venom. Now, we're not trying to say it's unreasonable for one human being to bug another. But, although anyone has the right to dislike another individual, it's totally irrational, patently insane to condemn an entire race –to despise an entire nation –to vilify an entire religion. Sooner or later, we must learn to judge each other on our own merits. Sooner or later, if man is ever to be worthy of his destiny, we must fill our hearts with tolerance. For then, and only then, will we be truly worthy of the concept that man was created in the image of God – a God who calls us ALL – His children.

Pax et Justitia,

Stan.

STRANGE FREQUENCIES

Opinions and Editorial
by David Branstetter

For anyone following the drama of Stan Lee's turbulent last few years we knew the end was coming soon. Yet, his passing has a left a sizable hole in the world of comics and its fan's hearts. Me? I haven't been able to process this like most people because for the last few years my idea of Stan has been tainted by the issue of creators rights, something that when I was reading comics as a kid, was the last thing on my mind. I hear words like "Stan Lee was a genius!" and "Stan Lee was my childhood!" and I shake my head. Don't these people know that Stan lifted his best ideas from his artists? And then I have to take a step back. Why is this the medium we call comics so important to me? Why have I spent the better part of my life studying the medium?

The answer circles back to Stan Lee. If Stan Lee hadn't insisted that comics were more than pandering kiddy fare and hadn't kept pursuing success I wouldn't be sitting here typing this essay in the first place. Marvel characters The Fantastic Four, The Avengers, Spider-Man, the Hulk, and the X-Men have been fodder for children's imagination for more than 3 generations.

In a recent interview Todd McFarlane had this to say about Stan Lee: "Stan is just one of the cogs that was in the system back then, uhm, and I don't think it's right for us to be looking at the creative people against each other as the bad guys, right? So Stan at that point whatever else whether he stood up for Jack and I don't know what his position was when the fight was going down for the original artwork. Stan doesn't own any of those characters anymore than Jack Kirby did, or I did, or anybody else. It's not like he's the CEO of the corporation... He's this ambassador that has just outlived everybody else... I'm sure if you were to talk to Stan and he had more power and or just hindsight I'm sure he would have played his cards slightly different. I don't think it was out of malice and going 'yeah I'm gonna get another creative project' . I think all that is silly. Corporations are run by executives and profit takers and that's what they do. That's what they do. Efficiencies of profit. I'm not going to begrudge other creative people when there's a bigger enemy to have a conversation about."

I'm going to focus on the word "Ambassador" here. I think that nails Stan's contribution to the comics medium the most. Whether he's was gently ribbing DC for copying their ideas or collaborating with the "enemy" by producing Marvel like origin for DC characters, he was always putting the comic medium first. In the 70s Stan would visit college campuses and do lectureships and was able to get a sense of what America's youth wanted to read. Even in the 90s, when Image Comics founders exited Marvel in droves, Stan found the time to collaborate with those same artists for a series of instructional videos.

What I remember most fondly about Stan was the No-Prize awarded to certain readers who were able to explain continuity errors in a way that would make sense within the context of the story. Being a child of 10 and thinking, "I'd really like to get one of those No-Prizes, that sounds pretty awesome" and realizing as an adult Stan Lee's delightfully humorous gag. When readers were confused that they hadn't yet received their No-Prize, Stan took the gag one step further and sent them empty envelopes.

Speaking of envelopes, I was so enamoured with everything Marvel that when I was about 13 years old I gathered up all my best drawings, stuffed them into an envelope, and wrote an endearing letter addressed to Stan Lee to see if I could get a job as a Marvel artist. I of course made a case to draw Spider-Man but would take anything that was available. My drawings were horrible and I think even my self deluded 13 year old brain knew that. I remember saying something to the effect that, "This is my best Mary Jane, even though I'm not really good at drawing girls yet." The envelope must have been at least half an inch thick and I would not be surprised if it didn't even make it to New York. Stan never replied.

I think I'm upset at myself for not taking the opportunity to meet Stan Lee when I could have. I've done a number of conventions over the years and occasionally I'll do a bigger show. I'm certain at one of the conventions Stan would have been there and I chose not to see him. I thought what good will it do me? It's not like I'll have a relationship with the man. Why bother? But I think now the answer is obvious. It's something I could have told the grand kids about.

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"Loss and yet so much gained..."

By Jason Bullock

This month we have loss one of the most impacting individual to millions of children and adults alike in the entertainment industry. Stan Lee has passed at age 95. He made true believers out of many of us that we believed we could fight injustice and indifference whether we had amazing superpowers or not. We all learned that everyone was of worth and each a value to the existence of those around us. Thank you Stan Lee for your ups and your downs, positive strides and even your negative jibes. You always had us wondering where you would pop up next.

It is amazing that the United Fanzine Organization, in its many incarnations filled with various rosters of new members, old members, returning new-old members, and the like have accomplished 250 Issues of the newsletter Tetragrammaton Fragments. We have reaped the benefits of zines, digests, comics, PDFs, and web -comics turned print by its members, amateur as well as polished. These efforts are greatly appreciated as they all identify a single thread running throughout them all... Unique Creativity. Each of us have talents

to some degree that are worth fawning over, albeit writing, penciling, inking, coloring, painting, digital work and the likes. Few of us have all these skills mastered but several have quite a few under their belts to varying degrees. To these ones I say share your talents among common goals and work as collaborators. We can shore up each other's weaknesses by doing this. A team can do more than an individual every could.

Great storytelling starts with a great "idea" for a story. Telling stories is an age-old method used to communicate ideas and recreate and preserve culture, memories as well as traditions. By learning how to tell a story through animation, game development, film, television, or sequential art, you will be challenged to use symbols and movement to effectively convey your story's message. The intent is to tell a meaningful story that expresses a strong message to its intended audience. Author Joe Lambert said, "Good stories breathe. They move along generally at an even pace, but once in a while they stop. They take a deep breath and proceed."

A storyboard is a graphic representation of how your story will unfold, shot by shot. It's made up of a number of squares with illustrations or pictures representing each shot, with notes about what's going on in the scene and what's being said in the script during that shot.

At their core, storyboards are a set of sequential drawings to tell a story. By breaking a story into linear, bite-sized chunks, it allows the author to focus on each cell separately, without distraction. For the audience, it allows a tremendous amount of visual context to be absorbed in a fun and engaging way.

According to Christopher Finch in The Art of Walt Disney (Abrams, 1974), Disney credited animator Webb Smith with creating the idea of drawing scenes on separate sheets of paper and pinning them up on a bulletin board to tell a story in sequence, thus creating the first storyboard.

The design document is important, as it is typically used to pitch your concept to designers and producers. When you create a storyboard, you create a visual map of your project. This can help you shape the vision and flow of your audience's experience.

If your storyboards are developed on a computer, a variety of software programs may be used, such as Microsoft Word, Excel and PowerPoint.

How To Make a Storyboard

Step 1: Create a Template. Draw a series of rectangles on a piece of paper, as if you were creating a comic strip. ...

Step 2: Add the Script. Under each rectangle, write the line of script or dialogue that corresponds to that scene.

Step 3: Sketch out the story. ...

Step 4: Add Notes.

Do's and Don'ts of Successful Storyboarding

Here are some very specific Pro's and Con's that many storytellers try to accomplish but hardly perceive their impact on the conveyance of the project to your target audience. Remember the purpose of the storyboards as a tool in your toolkit to telling stories. Apply each point as they would be utilized in your own project , whatever medium it will finally take in presentation.

• Do convey action through static images. It's important to show a sequence of events through storyboard slides. By providing a step-by-step story flow accounting for transitions in movement, it makes it easier to translate into the final action sequence.

• Do take into consideration what people will hear as the story progresses. Will there be an instrumental overlay? Will the subject be talking? Conveying the mood through music was critical to the success of this piece, so we added that element to later storyboard drafts.

• Do share your storyboard with your audiences before starting final project development. By doing this, we eliminated "red flags" that were appearing in the storyboard from inappropriate facial expression to tweaking the language used.

• Don't underestimate the importance of conveying body language and facial expression. Whether in live action or animation, it is critical to look at the subtleties that express sentiment. Is the character displaying the intended emotion in a particular frame? How does that expression change as they move from internal conflict to resolution?

• Don't wait until the very end to make small, but important changes. Using storyboards provides an excellent opportunity to work out video kinks BEFORE you move into formal production, whether it's developing animation or sifting through hours of footage to try and piece together a story. This can not only save you time, but money as well.

Here are two samples of professional Storyboards from mainstream studios. Try to apply the Do's and Don'ts to them and grade them on the success of their usefulness to you as a storyteller. I have also included an actual NFB Storyboard Sheet from STOPMO Studio Stop-Motion Animation Workshop to show the difference of visual approaches to using Storyboards.

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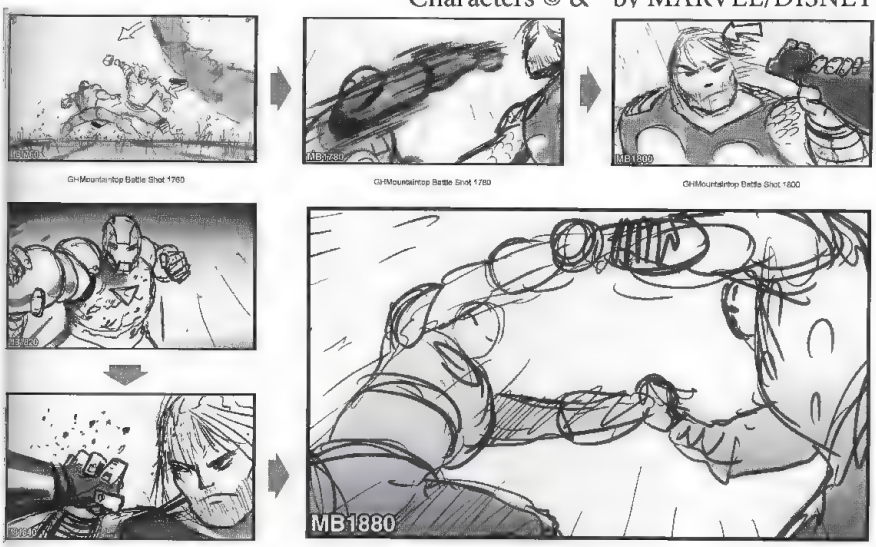

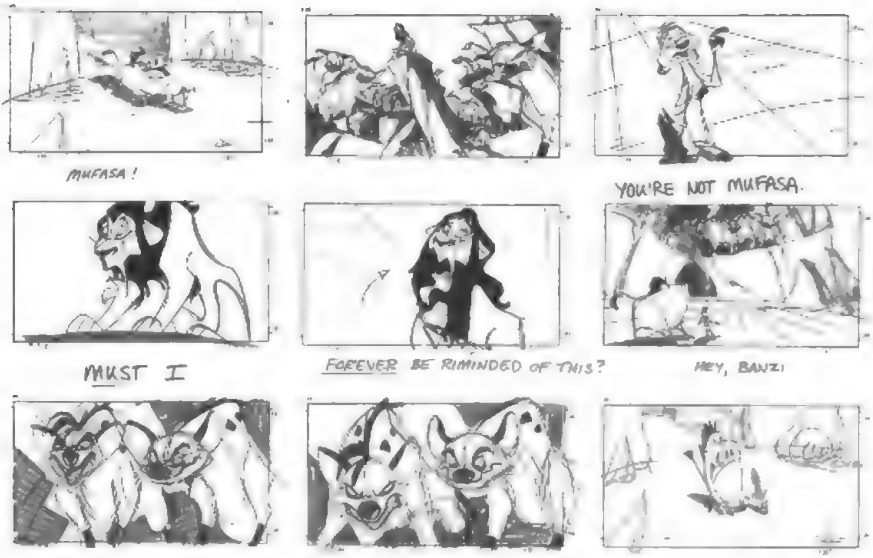

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LET'S TAKE A LOOK AT SOME OF OUR PEER'S BOOKS IN REVIEW SINCE LAST ISSUE.

HMPH! #1 by Alan Sissom under Sizzo-Link Productions is a great mini-comic. Sporting a Larry Johnson and Larry Blake humor cover, this first issue explodes with comic humor. Gags run amok throughout the issue by the "Three Larry's", Larry Tisch, Larry Johnson, and Larry Blake. Critically speaking it has a combination of simplistic sketching artwork to the more rounded characters. Both are easily recognizable with the gag presented in each scene. You would do well to pick up a copy of this issue and laugh your butt off! Drop $2.00 on your order from Alan Sissom, PO Box 842, Greensboro, IN 46142.

TIMETRVLR #20 by Ian Shires from DimeStore Productions is the latest issue in this mini-comic serial. The story continues to unfold in the multi-verse through the actions of the self-aware time travel-

ing penguin , Herman Hanks. The story is epic no doubt about that sending the reader down various philosophical memes. As a story, this serial reaches out many readers of different genres but I have a problem now with the illustrating of the series. At its heart, it is more Zine than Mini-Comic with the lack of detail of its main characters aside from what symbology they may provide geometrically. I just seem to wanderlust away from the story after a time. This series is like an open faced sandwich at a diner. It has a the basics of development of a sandwich, the meats, the cheeses, the lettuce and various condiments. But I am left wanting at this point. I feel that I want to ask is where the rest of my sandwich while I search the plate for the second slice of bread. Once or twice I'll bit the gourmand's feature to me but I am not inclined to order it form the menu every time I go in. I'm sorry but that is how I feel about this release by this point. Without the visuals to make me want to experience Henry's plight, the story doesn't hold the appeal for me when I feel I should be experiencing both parts of the Time Trvlr "sandwich".

I have just released the second issue of Victoria Regina! this month. I took more care to include the criticisms from the reviews of the first issue. Thank you for making want to push back towards a more professional look even on my mini-comic when there is little time to create between my two full time jobs. I don't want to cheat anyone from the unfolding experiences of this little gem. Issue #3 is almost finished and I pushed more detail into the design of the issue as Victoria meets up with Prof. George Stevenson in the sewers of Under-London. There she learns that he may have invented a way to find out why Lord Melborn is so adamant in her destruction as well as the other Mudlarks. Beware the Birdcatcher is all I'll say to that!

I hope everyone will see that with the losses many of our fellow creators have experienced with Marvel's Progenitor and even the creator of Sponge Bob Squarepants, time is a fleeting thing. No matter how many times we encounter small press, indie, and even mainstream comics, we need to remember the goal is to tell great stories. To each of us I salute you. Until next time, Fini.

STRANGE & CHAOTIC THOUGHTS (not really)

BY ROB COOLEY

In the process of putting the final touches on issue 6 of 'A Strange & Chaotic World, it hit me that I am coming up on my one year anniversary of being a member of the United Fanzine Organization. One year of being a part of what I consider to be a brotherhood of comic creators. A good brotherhood of comic creators. Funny how time flies when you're having fun. A familiar cliché but one that appropriately fits the moment. It's hard to believe that it has almost been a year since I joined the group.

I can honestly say that this has been a wonderful journey and experience for me. During this first year, I've learned that I can meet a deadline. I can improve my craft and finally (this is a big one) I can take criticism. Yes, I can take criticism. That has been the one obstacle that it took years for me to overcome. It paralyzed me and kept me from putting my work out there. Being afraid of criticism almost made it impossible for me to show anyone else my work.

Well U.F.O helped me get over it fast, LOL! While most of the critiques I've received has been extremely positive, I've had a few that have actually made me wonder if perhaps they might be just a tad bit overly critical. Especially not knowing anything about me or how I might take what they are saying. Don't get me wrong, critiquing Strange & Chaotic for how it's being packaged or presented is one thing. This is advice that has been well received and I have taken it to heart. But if you don't like my artwork or how I write, I'd just have you say please don't send me anymore copies of your work. The one thing I have learned over the years is to never ever criticize HOW a person draws or HOW a person writes THEIR stories. It's THEIR story. If I don't like it, I won't purchase it.

This leads me to why most of you I've shared comments with concerning your work has been mostly positive. Don't get me wrong, there are times when constructive criticism is needed, but in my humble opinion you'd better be very good at how you give 'constructive' advice when it comes to discussing the creative work of others. Think about it; this person pours their heart into their project. They spend time putting together what they feel is some of their best work to put in your hands only to have you ('you' being used in general) destroy it and rip it to shreds all in an instance with your 'constructive' criticism. That's wild. I wonder how many artists have had their dreams destroyed because of a few negative comments from people who are insensitive and have no business providing advice. **In the world of comics only the strong survive. Especially those who make a living in that profession.**

With that being said, I have been open to the criticism that has been tossed my way. Honestly, **the positive feedback I've received has far outweighed the negative.** With each issue of 'A Strange & Chaotic World' I'm actually starting to feel like I might be getting how this works. The story is coming together. The artwork is getting to be respectable and I'm learning how fine tune some things. Now, I'm nowhere NEAR where I could be as a creator of comics, BUT I do feel like **I'm growing as a creator of comics.** From this perspective 'Strange & Chaotic' and U.F.O. has played a HUGE part in my maturing as an artist and a writer. And for that reason, **I'm especially thankful to my U.F.O. brothers** for ALL of their feedback concerning what I do.

When I first submitted 'Strange & Chaotic, I wasn't sure I'd be accepted. Not because I was disappointed in my work but I just wasn't sure HOW my work would be viewed. Turns out I got more feedback concerning the 'presentation' or the way the book actually looked. Most of the guys thought

the artwork was good but the overall look of the book was a **major issue** for some and a **fixable issue** with others. All I cared about was telling a story about some characters that were in my head. I was HAPPY I actually started a book and finished a book. Once it was done, I had to believe that the book I completed was good enough for me to submit to the group and let the chips fall where they may. I was nervous, but Rob Imes kept me encouraged with updates and keeping things as honest as he could. He actually made me feel good about my submission and helped me be cool with the results either way. **Fortunately** I was voted in. That was the start of what has been a wonderful journey for me as creator of 'A Strange & Chaotic World'. With feedback and comments I've received, I've started to feel like there were people who actually wanted me to succeed with the group. The guys didn't just want me to be good, ***they set expectations for*** Strange & Chaotic to reach its full potential as a comic. That's a good kind of critique. A good kind of pressure to have as a creator. So with the first six issues, I feel like the tone has been set. The next six issues the book should 'look' better. Feel better. All the while never losing sight of this being a comic produced by a guy who ENJOYS THE HECK out of what he's doing! ☺ A guy with a story he just wants to tell. And a guy who understands that not everyone is going to like it. Nevertheless a guy who keeps moving forward regardless.

In the process of putting the finishing touches on issue 6 of ASACW it just dawned upon me that I'm coming up on my one year anniversary of being a part of the United Fanzine Organization. Man, while it's only been 6 issues, I feel like I'm a long way from the issue that got me accepted into the group. I also feel like the next year (LORD willing) is going to be far greater than the first one. And the first one for me has been a pretty enjoyable experience. Here's to looking forward to the great things year two will bring... Until next time,

Stay blessed! Rob Cooley

NOZ NOTES by Rob Imes

UFO BUSINESS

It's a pleasure not to have to put together an issue of the UFO newsletter, for the first time in several years! One drawback is that I have to wait until the issue is published to read what my fellow members have to say in their columns. Last issue I suggested some specific changes to the UFO Constitution, so it will be interesting to see if anyone voted Yea or Nay on my proposed changes. Good luck to David Branstetter in his new role as Chairman. At the time that I write this (Dec. 4), I don't know if David has chosen an **Emergency Chairman** yet. I mentioned to David that I'm happy to serve as Emergency Chairman if he likes, although I do think it might be a better idea to have someone else as Emergency Chairman so that another member becomes accustomed to the idea of having a leadership role (even though the Emergency Chairman doesn't have to do anything unless the Chairman goes MIA). The more members that feel comfortable with leadership roles in the group, the more likely that it will be easier to find members to serve as future Chairmen when the time comes.

REVIEWS

SIZZO-LINKS: The Fanzine Review [Southern Links] #20 *(Alan Sissom)*

It's too bad that Alan said (on the *UFO Members Only* group) he didn't want this zine included in the UFO Checklist, since it deserves the widest audience. What we have here is a checklist of Alan's various zines (aside from issues of the *Collectors' Club Newsletter* that he's published) from 1984 to present. This is particularly helpful for newcomers like myself to understand the history of Alan's zines as he has revived them in recent years. At first the chronology seemed simple enough to grasp: *Imagination Workshop* #1-9 (1984-85); *Southern Links* #1-13 (1986-87), *Chain Link Fence* #1-9 (1987). Then *Imagination Workshop* is revived as *Imagination Link* in 1987 (picking up with #10), with its own *Special* and *Weekly* spin-off issues, as *Southern Links* and *Chain Link Fence* return into the mix as well. With so many balls in the air, it's amazing that Alan was able to keep it all sorted out at the time, let alone compile this useful index decades later. There's a huge break between 1994 (when the last of his original zines appeared) and 2013 when the *Imagination Link* was revived (with issue #48). Alan doesn't address what caused the nearly 20-year gap in his publishing activities; I assume it was the usual situation of lack of time, money and interest, but it would have been interesting to read at least a few sentences about what happened during that period.

Inevitably as I read the zine, I kept thinking about what I was doing during the years that Alan was publishing his zines. (I'd never heard of him until 2013 when he revived the *CCN* and posted about it on the UFO Facebook page.) In January 1984, I was 13 years old and that month began saving the Sunday color comic strip section of my local newspaper, which I did sporadically until the early 1990s. In 1988, when Alan was putting out *Imagination Link* #13-23, I was in 12th grade and putting out a digest-size zine (which I called an "underground newspaper") titled *Magic Mushroom* that I distributed to my classmates. In 1989, as *Southern Links* was revived, I began submitting short stories to prose magazines and getting rejection notices. I would have loved to have been a part of Alan's zines back then, but didn't know of their existence. Alan took a break from publishing between April 1992 and Sept. 1993. Coincidentally, I started publishing my

first real zine during that period of his absence – my old-time radio fanzine *Tune In*, which I began in Aug. 1992. That was also when I first ordered a copy of Bill Hall's *Ditkomania* fanzine and began contributing to it. Alan stopped publishing in mid-1994, and I did the same the following year or so. (Bill Hall stopped publishing *DM* in 1999.) I got home access to the internet in early 1997 and that contributed to my publishing inactivity as I began forming online fan-friendships instead. I began publishing zines again in 2008, while Alan did the same beginning in 2013. So in a way we've been kindred spirits, walking similar paths, without even knowing each other at the time.

A tiny cover image of each zine is shown next to the title in this index, unfortunately too small to read in most cases. This caused me to think about the nature of print magazines vs. digital ones. If this issue was a webpage, those tiny covers would be thumbnail images that the viewer could click to view full-size. But the advantage of a printed version like this issue is that the reader (notice I didn't say "viewer") can easily get an overview of the topic just by flipping a few pages. It's more convenient than a webpage in enabling one to see a thing in its entirety at once: I can see how many pages it is, what it covers, etc. right away without having to click a bunch of links. So the print medium remains an ideal format for an index such as this, even if it lacks some of the graphic enhancements that a web version would be able to offer.

HMPH! #1 *(Alan Sissom)*
This humor anthology mini-comic shows some promise. Each page consists of a gag panel by a different artist, so there is some variety. The issue can be read in its entirety in like two minutes. Perhaps the addition of an editorial page at the beginning would have added a couple more minutes, making the issue seem less slight. The fact that each page is basically a joke, and that there are around 24 pages, means that it's a quick read with only a few chuckles since not every joke is all that funny. (For example, I didn't understand the one about the cake left out in the rain.) Some of the material seems very dated, with Larrys Blake & Johnson doing a joke about long haired hippies that was old decades ago. Two of Larry Tisch's pages reference old-time cowboy star Roy Rogers. I think the more topical jokes work best such as the one about "pre-existing conditions" – although there are two gags that play on the phrase "fake news" in a less than hilarious way. The back cover pokes fun at George H. W. Bush (among others) who passed away only a month after this issue was released, so that was a bit of unfortunate timing. While the issue is not 100% successful in generating lots of yuks, it's a good start and maybe subsequent issues will fulfill that promise by being funnier and more satisfying.

VICTORIA REGINA #2 *(Jason Bullock)*
My favorite Bullock series returns with a 2nd issue! It was enjoyable, but not much really happened this time; it felt like just the opening paragraphs of a story and ended just as something was about to happen. The English accent is over-the-top (any time someone says "Guv'nor" I cringe a little inside) but we can blame the alternate-reality setting for anything that doesn't quite ring true. Whilst reading this, I couldn't help but think of Alan Moore's *V for Vendetta*, since both series follow an outlaw-hero in an alternate England. If I can make any suggestion, it might be to add an editorial page that gives some background on the true-life counterparts of some of these fictional characters. My knowledge of Victorian England is not the best, and although I could Google some of the names here, it might be good to have that info included so that readers have a better understanding of what is being parodied in the comic. But that's a minor quibble. This is a fun series that I look forward to receiving more of!

I hope next time to write reviews of the zines that I've received from Ian Shires and Rob Cooley. (My apologies to both for not doing so this time.) Thanks! – **Rob Imes**

Tales of the UFO

Larry Johnson
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SIZZO-LINKS: THE FANZINE REVIEW: This is a thorough cataloging of Alan Sissom's publishing history going back over 30 years, impressive output! Seeing all these covers makes me think of a website devoted to digital copies of all that material. That's a lot of work, but that might be a way to preserve these publications in this new fangled computer age. I thought Alan's afterword was quite touching since he mentions his late wife's positive reaction to this publication. This is a nice history retrospective, and I would imagine Alan could continue in future publications with a "look back" column devoted to one issue from the past, the material contained within and the tone it took. Prolific is the word here!

VICTORIA REGINA #2: Jason Bullock continues with his alternative Victorian world drama this time exploring a bit of the underground world off the River Thames. There's a lot of intrigue hinted at here, and I thought the first issues was a good introduction to this series and it gave a lot of information to paint this world up in distinctive detail. The art, direction and general storytelling is clear and there is never any question of what is going on. If I had any criticism it would be to see all these chapters (when completed) in a long form. There's just the whetting of an appetite for me, not to say this isn't good material, it's just that there's little snippets of it at one time. But then this is an affordable and easy way to get this publication done and I can appreciate that.

TIMETRVLR #20: Ian Shires is nothing but ambitious with this project. In this story there seems to be a marriage of theology and science, since the group is having an audience with "God" or an entity that appears to be that deity. I'm reminded in an obtuse fashion of a SF novel I've been reading from the late 1950s, "Time Killer" by Robert Sheckley in which a 20th century man goes into the future but winds up in another body. These people get "afterlife" insurance so their souls or entities exist after they die so that they can come back in someone else's body. Ian's series deals with, as far as I can tell, an alternate existence, a parallel time frame where all the action takes place. I like the computer connection that "God" mentions, and the recycling into "renewal" as well. There's a great deal of thought going into this writing even though I have difficulty following it all; the dedication is sincere. As I've mentioned before the color scheme throughout is very fine, attractive muted tones, and even a few brighter colors in the second story really stand out as a result. This is a great individual expression.

HMPH! #1: Well, I have to be modest here, a certain percentage of these cartoons in Alan Sissom's publication were done by me, and inked by Larry Blake. They were original done for Larry's publication Kevin Cool about 10 years ago, and some of the references were specifically to the 1960s. That was intentional. Some of these were originally done for my homemade publication "The Laff Book" when I was 14. Some things never change. "Fake Moos" by Larry Tisch was a real hoot, as were most of his other cartoons contained herein. I would suggest an editorial page by Alan as an introduction. Otherwise I have no complaints with this fun little book.

FANDOM WORLD #1: This new PDF publication from Jim Main contains heartfelt tributes to Steve Ditko. And all the articles are a good read. I found Mark Ammerman's piece quite interesting because he mentions that he didn't

warm to Ditko's art as a young person and came around to it later on. I can relate to this, as a comics fan. For example when I was a lad I thought Jesse Marsh's art on Tarzan was just messy and hacked out, and much preferred the slick approach of Russ Manning. Now I see Jesse Marsh as a master of his particular approach and enjoy it as such. The same is true of Ditko's work. Some are put off by the faces, and the poses and the hands, but then there's much more. Like Sam Gafford I was influenced early on by Steve Ditko's work; my first exposure was one of those great 5 pagers from a 1959 issue of Tales of Suspense, entitled, "I Must Find Those Who Lurk Below." The sense of design and atmosphere is astounding, and to my young eyes this was magic, and then in 1963 I devoured an issue of Gorgo and saw my first Spider-Man, #5, which I read to death – literally.

It's interesting to read in Will Murray's piece that Ditko didn't like pitting Spider-Man against fantastic villains like Doctor Doom. That particular issue cast a spell on my young mind and prompted me to copy Ditko faces for my own homemade comic books. It was also interesting to learn that Ditko might have been working on The Sub-Mariner or Daredevil as well. But I have fond memories of his run on The Hulk from those pages of Tales To Astonish from 1964. I am not familiar with Squirrel Girl, but know of Mr. Ditko's design of Iron Man's costume.

Will Murray also mentions how Ditko could take a concept and run with it creating a fully realized visual presentation of practically any material. That is especially true regarding a lot of the mediocre and lackluster scripts he illustrated for Charlton. Then again, this exquisite layout and sense of design for all those ghost books is unparalleled, at least in my opinion (and that is further elaborated on in my article in the recent Ditkomania).

You can tell I've been a big fan of Steve Ditko all my life and Will Murray also points out that Mr. Ditko took the time to respond to fans who wrote him. I am glad to report I was fortunate enough to receive a nice note from him when I sent him a copy of my comic Tales of Fantasy. I wrote Mr. Ditko and thanked him for his contribution to the history of comics. And I mentioned that I used his work as an example of good storytelling in the How To Make Comic Book course I taught at my local arts center for five years.

Sam Gafford mentions the issue of liking a creator's work and not necessarily his philosophy or "message." For me I see the skill and the talent in the execution of the work and I can respect that. The message may be there, but the presentation is what gets it across. I appreciate the art, and that's the legacy that this comics creator has given us.

The cover and splash page gallery is impressive, representing decades of imaginative illustration. I'm happy to own a number of those original issues of Spider-Man, Blue Beetle, The Creepy and loads of those Charlton Ghost Comics. I even have the MR. A publications from the 1970s.

Nice to see this publication full of Steve Ditko tributes, a healthy variety of thought and reviews too.

FRANKENZINE #2: This PDF publication produced by Publisher Jim Main and Editor Sam Gafford is a labor of love, love for the monster in different incarnations, and here we have three articles on a movie version, model kits and the cartoon Frankenstein Jr. Just a few years ago I re-read the original Mary Shelley book and I surprised about how much I enjoyed it. I was impressed with how someone so young at the time (she was a teenager) could come up with such a mature and even worldly tale; the monster is so sympathetic. This was a watershed novel that spoke to so much about the human condition, of life and death, creation and destruction. It's timeless.

My favorite piece in this issue of

Frankenzine has to be Rock Baker's "Frankenstein and The Outlaw: Reflecting on an Under-Rated Classic." This details the 1966 release "Jesse James Meets Frankensteins' Daughter." He's right, this is a more than capable production, in both story and execution, and after reading this piece I just had to watch the film again. I have it on one of those Mill Creek 50 movie pack sets, "Chilling Classics" and it looks like it's from a VHS copy, not too bad in shape, the color is good and it's a clean print.

Rock is right, this film functions well as a standard western drama with the science fiction/horror elements well blended in. I found myself paying attention to the actors a lot more after reading his assessments of their performances, and there's not one clunker among the bunch, everyone is motivated, even the gal who plays Maria Frankenstein. I'm reminded in an obtuse way a little of the Joan Crawford film "Johnny Guitar" and Mercedes McCambridge's performance. If you feel that Nadia Onyx's acting gets a little melodramatic at times, comparing her performance to Mercedes' in the early film, it's like she's on Prozac!

He makes a valid point about the character, Hank. These large side-kicks of guys like Jesse here are often portrayed as kind of simple. It's a device that usually works although it is overdone. He's a good conflicted monster after the treatment.

I also liked Rock's comparison of this "adventure" in the popular fictionalized Jesse James' life to the real person. I would imagine even at the time of his life the dime novels mythologized him a lot in their stories. It's an interesting take on the man.

I also found myself paying attention to the supporting cast; all these character actors you take for granted in the television shows of the era. This film is an entertaining and engaging experience, I found. And I would have loved it at 12 and now 52 years later it's still enjoyable.

Good work, glad to see this genre zine produced so well.

ODDS AND ENDS: OK, I'm going to make an admission here. Regarding the last two zines I wrote about, the PDF presentations. I actually PRINTED OUT those articles so I could read them. Granted I used the draft and lighter setting to save ink. This is my issue on reading something on the computer screen. I can look at art on the screen with no trouble but in order to really concentrate and read something I need to have a physical copy on paper.

And here I am doing my own on-screen PDF publication, RANDOM ACCESS. My feeling about this publication is not to make it too text heavy. It mostly concentrates on art, a visual presentation. For the last issue I was planning on running a new Bart Rover text story but decided against it. I figured I needed to keep those written pieces short. That way I can do half page written essays on my comics collection, and some short introductory pages on the other pieces.

There hasn't been much written response to this PDF book. I will thank Robert Jennings of Fadaway fame for taking the time to respond with an in depth letter of comment however. This may be the case in this digital era. Back in the days I did Tales of Fantasy as a print publication I could count on a number of readers taking the time to write thoughtful letters. That may be the main motivation for getting my work out, the response, and I know that's what this group is about.

I try to concentrate on constructive criticism, and offer my praise when it is honest and heartfelt. I like to see what other members are doing and how it relates to my art even though there are things that are quite foreign to my approach, and I think that's fine.

I've been having some unique reactions (at least for me) when I tell people I've been working on a novel for the last eight months. I finished it recently and its 85,961 words (the computer is great for quantifying things). So I tell people this word count and the question I've gotten more than once is this: "How many

pages is that?" Now how do I answer that question? There's no answer. It all depends on the format, the type size, the leading, the width of the pages. If this book were to be in paperback format it would be certain amount of pages, hard cover, something else and if it were in the Kindle format, well … that depends on the type size you choose.

And furthermore there's a lot of dialog:

She sat there and chuckled to herself.

"What's so funny?" he asked.

"Oh nothing."

Now you could put those words all on one line, but you can see these are short exchanges so there's the variable right there. It must be that I had a long career as a typesetter so I'm in tune with these sorts of things.

Then you get the other question: "What is your theme?" What is my theme? That's so hard to answer. It's like being in the eighth grade and being given an assignment. Over the years all the stories I have written (and a lot of them were in comic book form) I have never sat down to begin with and said "I am choosing to make this statement about this thing, this condition, this theme." I'm more like a lot of writers who come up with an interesting character and give her a challenging experience, and then the story develops.

My story entitled "The Bee" is about a young woman named Deborah, a graduate student who is brilliant and yet lacks a lot of social skills having an isolated upbringing going up to a mountain laboratory and working with a very forward worldly young man. She learns about herself as a result.

And then you get the argument that you need to know where you are going in your story, or else you drift and it becomes a mess. A lot of people plan so much with these projects and never get started, they feel overwhelmed. I just plow through and discover more as I go along. Originally I had planned to do a short story and it just grew and grew. (And you betcha I do editing!)

Where is it going? Well, let's see, you create the skeleton first and then just put the meat on it. How boring.

I want to thank Jason Bullock last issue for writing the insightful essay on how to produce a good story. That's close to my heart. I'm glad to see we have so many creative individuals in this group offering their expertise.

Well, I had an invitation from Alan Sissom to write an article on collecting Science Fiction digest and did so. It will be appearing in his publication "Collector's Link" soon if not by the time you read this.

And I've been working on Space Cat again, of all things. Rob Imes inspired me with a comment on a SC Facebook post, so I'm redoing a long form story I did of the cat back in 2006. Could a Space Cat book be in the future? You never know!

Congratulations to David Brandstetter in his new position as chairman. I'm sure he will run a smooth operation, and all I ask is that he takes responsibility to maintain the structure that has worked so well in the past 50 years. New ideas and ambition, I'm all for it! Best wishes to everyone and keep creative!

TIM'S COLUMN

COLUMN #7: I'M GLAD I MANAGED TO CONTRIBUTE AN EXCLUSIVE COMIC TO S.P.A.C.E. INVASION! AND I LOVE DAVID'S COVER! READING IAN'S TIMETRVLR #14 WHILE LISTENING TO FRANK ZAPPA'S "CIVILIZATION PHAZE III" AND THINKING IT MIGHT BE THE PERFECT SOUNDTRACK (NOT THE DIALOGUE TRACKS, BUT THE INSTRUMENTALS). I HAVEN'T DRAWN ANY STORIES SINCE "RACHEL & SARA'S PESACH SHENI SPECIAL" SO HOPEFULLY IAN'S "TIMETRVLR TEAM UP #1" WILL BE NEXT. I'M SORRY TO READ ABOUT YOUR HAND SHAKING, IAN, BUT I HONESTLY DON'T NOTICE IT IN YOUR WORK. CERTAINLY DOESN'T REMIND ME OF CHARLES SCHULZ'S LATER WORK. AND SPEAKING OF LAST NAMES THAT ARE OFTEN MISSPELLED, YOU CALLED ME "TIM **KELLEY**" IN THE BACK OF TIMETRVLR #15 BUT THAT'S ACTUALLY HOW MY LAST NAME **SHOULD** BE SPELLED (A STORY FOR ANOTHER TIME)! MAN, I'M SORRY TO READ YOU'RE ALSO HAVING TROUBLE WALKING. HANG IN THERE, AND STAY STRONG. YOUR CHARACTERS SITTING ON BENCHES IN TIMETRVLR #16 IS PARTICULARLY FUNNY BECAUSE I'VE BEEN TO A SERIES OF EVENTS IN BROOKLYN WHERE A GUY PLAYS OLD CARTOONS AND THE SEATS ARE USUALLY WOOD BENCHES OR SOMETHING EQUALLY UNCOMFORTABLE! I'LL HAVE TO BRING A PILLOW NEXT TIME... ALSO, IAN, HAVE YOU EVER RECORDED & RELEASED ANY OF YOUR SONGS? MAYBE A UFO "BATTLE OF THE BANDS" WITH STEVE KEETER IS IN ORDER! SPLIT 7"?

PARDON THE INTERRUPTION, BUT I'M ALL FOR THIS IDEA. I HAVEN'T MADE IT KNOWN YET BUT I'M AN ASPIRING MUSICIAN MYSELF.
I'VE BEEN WORKING ON SONGS FOR YEARS AND EVEN CONTEMPLATED RELEASING A SPLIT SINGLE BACK IN 2001.
5c
MONDAY, DEC. 12TH 2018
OPINIONS
NOBODY REALLY WANTED
by PAYNE

"Civilization Phaze III" - FZ's 63rd album - was released posthumously Dec 2nd 1994. The album forms the third part of his masterwork that started with "We're Only In It For The Money" and "Lumpy Gravy". The storyline of "Civilization Phaze III" involves a group of people living inside a piano, and the menacing reality of the outside world. The album's themes include personal isolation and nationalism, and is largely composed and performed on the Synclavier

–OFFICIAL FRANK ZAPPA FACEBOOK PAGE

ACTUALLY,
THIS ZAPPA ALBUM IS STARTING TO REMIND ME OF THE END OF "2001: A SPACE ODYSSEY." REGARDING TIMETRUR #17, I **REALLY** LIKE THE SCENE WITH THE VIRUS (COOL VISUAL) AND "SO YOU MEAN YOU CHOOSE TO LOOK LIKE THAT" IS A FUNNY LINE. I STILL PREFER THE BACK-UP STORIES BECAUSE YOU (IAN) REALLY LET THEM BREATHE! "THIS MUCH WHITE SPACE IS UNACCEPTABLE" IS A VERY TELLING LINE... DON'T BE AFRAID TO LEAVE SOME SPACE IN THE MAIN STORY! GREAT COVER ON TIMETRUR #18 (FORGOT TO MENTION #15'S IS FUNNY!). LAUGHED AT THE "UNTIL THEY EAT YOU" LINE, AND "WELL I DON'T WANT TO WAKE ONE UP TO ASK IT!" "I'LL GO LEARN PSIONICS RIGHT NOW" IS A CUTE LINE (I GUESS MARVIN IS MY FAVORITE CHARACTER) AND "I'M REALLY GLAD I STAYED WITH YOU GUYS!" THE BACK-UP STORY HAS SOME FUNNY LINES, TOO. NICE VISUAL AT THE BEGINNING OF "THE STAIRWAY TO HEAVEN" (TIMETRUR #19). "WHAT IF IAN'S UP THERE?" "I THINK I WOULD HAVE TO KICK HIS ASS." HA! "YOU AREN'T A ROBOT, ARE YOU?" "OR... IAN?" I COULD QUOTE THESE COMICS ALL NIGHT BUT I'VE GOT TO GET SOME SLEEP. PERHAPS MY NEXT COLUMN CAN BE AT LEAST 2 PAGES IN AN EFFORT TO CATCH UP.

SOUNDTRACK: FRANK ZAPPA'S CIVILIZATION PHAZE III (BUT YOU ALREADY KNEW THAT. WHAT, NO GROUPER? MAYBE NEXT TIME.) no pun intended!

WHAT'S THE BUZZ?

#1
12/1/18

BY JIM MAIN
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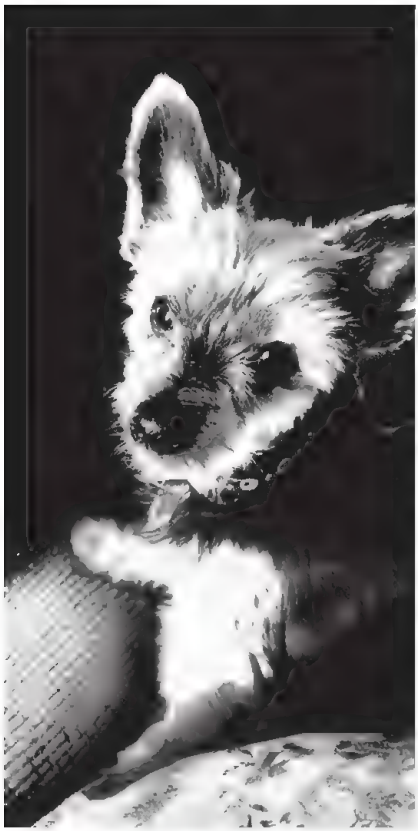


This is my first column for the U.F.O. group as an active member in some time. Thanks for voting me back in!

When I started putting pen to paper a few days ago,when starting this column, I had no idea it would take so long to complete. Just a couple days ago, my wife and I lost our little yorkie terrier of 12 years, Popi. He was a cute little dog...very friendly and playful, and never did any harm to anyone or anything. He was a great comfort to my wife all those years and me too. I would come home from work and find him lying in bed with my wife and looking up at me, almost smiling. When I'd lay down he'd come over and pad my side of the mattress with the thick comforter over it, and make a bed for himself and go to sleep. In the mornings when I was home from work from my graveyard shift job over close to 30 years now, I'd have him follow me to the kitchen for his breakfast, wait for him to finish, and then walk back with him. We'd take him for rides n the car and bring him with us when visiting friends and relatives. He was loved by many and gave love in return. So, you can just imagine how emotional a person can get when this little, innocent fellow had taken ill in the wee hours of the morning, gasping

his last breathes of air while life just faded away, cradled in the loving arms of my wife...and then was no more. We tried calling our vet while this had started, but it was too early in the morning for anyone to be there, and by the time they returned our call...it was too late. We arrived there later,though, to have the little guy cremated. Yeah, a pretty sad story,and one that others can relate to, I'm sure. I'm wondering if my wife and I will ever get another pet. She says no, but she always seems to have a history of taking in rescue animals. That's what this little guy was...she took him in from an abusive home.. pampered him,loved him. and got back the same! He'll really be missed around here! Rest in Peace, Popi!

I just had to get that out of the way...sorry.

I want to thank you all for sending me your wonderful publications: Alan, Ian, Rob Cooley, Rob Imes, Jason Bullock, and the PDF guys Sam and Larry. I enjoyed each and every one of them.

I'm not going to bother discussing the one from Sam Gafford since I was involved with it. However I did like the way it came out.

Alan S: I like what you've been doing with those little publications of yours! I'm surprised we've never crossed paths before since you started publishing back in 1984. What happened during that gap between 1994-2015? I'm glad decided to start publishing again as I find you titles quite enjoyable. HMPH!#1 and Comics Link Spotlight#16 are two of my favorites. That little humor book of yours reminds me of my minis I did back in the day!

Jason Bullock: Victoria Regina is great! Really good stuff here! I'd love to see a full blown 32 page comic with this premise. At least maybe more of a frequency.

Ian: Do you ever sleep? I mean, doing your monthly mini comic, hanging on the internet, doing your new show, and probably dozens of other activities we in this group probably don't even know about. I will say that your TT minis area lot of fun and easy to get caught up into with what you've got going on here. It seems complicated to do all these characters, different worlds, timelines,and all, but you seem to have it all worked out, continuity wise! Good going! Looking forward to more!

Rob Cooley: I've probably already told you on the group site how much I enjoy your publications. And thanks for the back issues you sent, even though I would have dropped the $$$ to you in order to keep up with this setting you've created! Really enjoying this future storyline...this post nuclear world. You seem to be drawing from a cross between The Last Man on Earth/The Omega Man and, almost like, The X-Men. I can feel the enthusiasm you have in this title! Looking forward to the next issue!

Larry Johnson: Hey, old pal. We really have to stop meeting like this! I really dug the second issue of Random Access! So much of your art in various medias...Wow! You're such a talented guy! We are privileged to know you! I know I'm glad to have known you all these years...from those wonderful days of ditto zines to now!

Rob Imes: Your last issue of Ditkomania was a killer! I always enjoyed Starman in his brief appearances and felt upset when they were no more! But, I really enjoyed that article on Ditko's horror hosts! That was really my cup of tea! You discussed some problems you had with the previous issue of*PPFSZT!(#43)...all will be explained to you in issue #44 as I address your comments personally in that issue!

OTHER STUFF: Currently trying to get issue #44 of *PPFSZT! out before the year is up...with some bills to take care of first, Christmas shopping,and some surprises that I'm sure will pop up. All I can do is hope for the best! Take it easy, gang. Enjoy the upcoming holidays!

JIM MAIN

Into The Multiverse

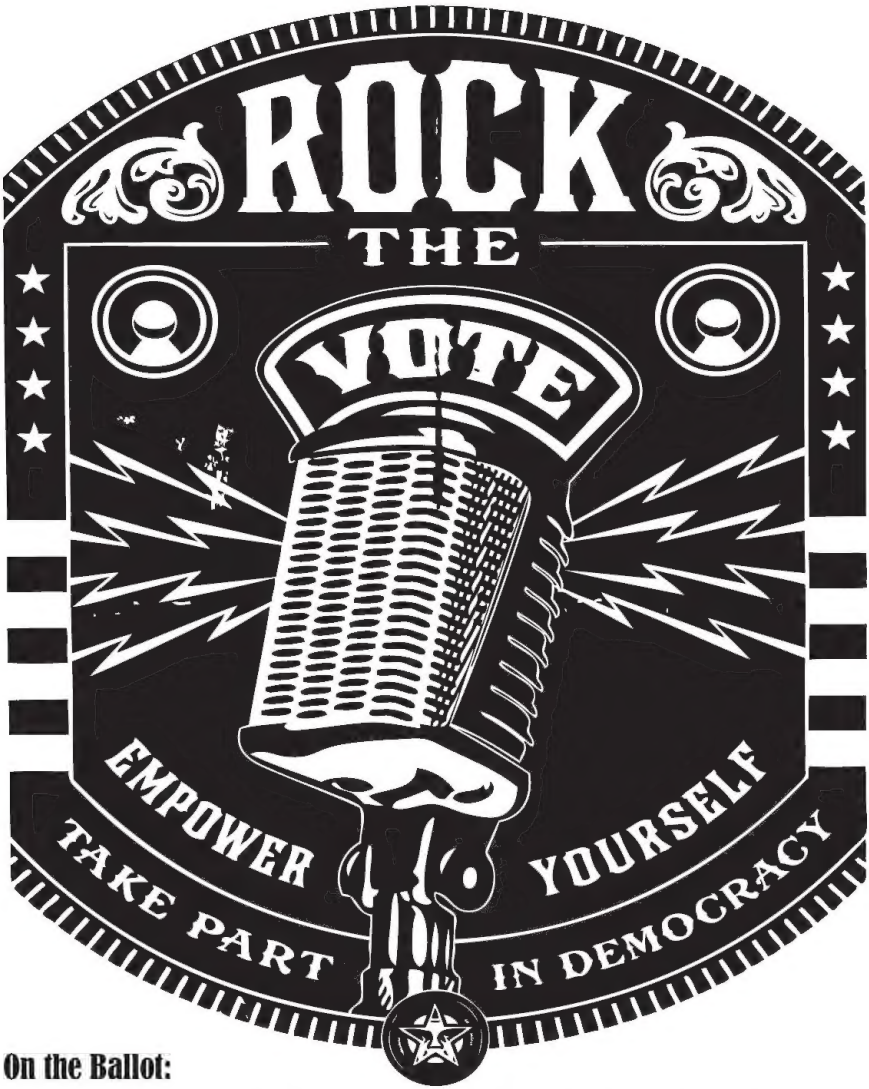
Ian's Column #8

I want to take a few moments to talk about promotion. I'm working very hard to get the Periodical Paradise You-Tube channel off the ground. And right now, it's very much on the ground...getting just 14-15 views on average, and no one watching the episodes all the way through the average 15-20 min. Except the episode I reviewed Landslide and he told everyone everywhere he was reviewed, which got almost 50 viewers and accounts for my average not being even worse. I have a lot to learn about building an audience on there...but what the numbers are telling me is that most of you reading this, are not really watching the episodes, even where I review UFO books, which are most of the episodes so far. I don't know if you're relying on my posting around facebook to let people know I reviewed a book of yours, but trust me, that's not how we're going to get this thing to a level where a review on the show, can mean a boost in actual sales for someone. Word of mouth is the only way. You have to like it enough to tell your friends about it, and actually do that. If everyone that's told me in private, hey that's great, was actually watching the full episodes, and would hit the LIKE button (which...I've basically haven't gotten more than one or two likes a week)...we can raise this thing in the "Suggested Video" game, start attracting new small press fans to the network. There are people who do reviews of comics who get 4K– 18K subscribers, thousands and thousands of viewers a week. We can have that tool in our collective toolbox...but only if we work together. It would take you no more investment than watching the whole episode each week, liking it with a click, and sharing it to your facebook, twitter followers with another click. We could be reaching more people than Indyfest magazine was as a free PDF giveaway zine, in months.

So that's my plea. I', going to be continuing to learn how best to promote and spread the word of a You-Tube channel...but my first round of learning is that nothing will get us moving up faster than videos that people are watching all the way through, and that they hit the like button on...cause then when someone searches for comic reviews, we're relevant.

The UFO needs us all to engage with the belief that small press's best days are not behind us, but rather, we can find the new cutting edges, and even make some of our own, so that new comic creators will have someplace to go, so they aren't swallowed by the thought that it's either find a publisher or do something else, that it's OK to be a hobby creator, that it's OK to start your own publishing venture and grow it with a pathway to real audiences. I can't sit by and keep watching people say, aw we can't compete with video games and movies and all that...well, RIGHT! We shouldn't be thinking that we're TRYING TO! There are ALWAYS more people out there who would love to read your work, than there are people reading all comics...winning your own audience at your control is a matter of breaking the rules of what small "market share" is "supposed" to be available to us.

So... I'm just going to drop this column into the mix right here...see what happens. Let's see how we can make David's chairman turn the best ever.



On the Ballot:

As outlined in issue 250 of Tetragammaton Fragments by former chairman Rob Imes, we have 4 issues to vote on. Should a change be made to the constitution Rob's wording to amend the constitution will be used.

Yes	No		Yes	No	
☐	☐	**Digital Publications**	☐	☐	**"Hate Speech" Amendment**
☐	☐	**UFO Members Only**	☐	☐	**Removal of Member**

FEBRUARY 1st 2019

Please Submit your vote via email to strawmancomics@gmail.com or snail mail to David Branstetter 4212 Frisse Ave., Evansville, IN 47714

The UFO Constitution

Article One: Becoming a Member

To become a member of the **United Fanzine Organization** co-op, one must inform the Chairman of one's **application** and send a copy of his/her comic or zine to all members listed on the UFO roster. The membership will then **vote** on acceptance. (If the applicant's zine or comic is available to view online, the applicant may email the members a link to the pages for evaluation in lieu of mailing a printed copy; however, applicants should send a printed copy to members who are not regularly online or who specifically request the applicant to mail them a printed copy.) If a majority of the membership votes "yes" on the applicant's admission, he/she becomes a member. Applicants who receive a majority of "no" votes may apply again for membership at a later date.

Article Two: Membership Requirements

(a) All members are required to **publish a minimum of 20 pages** of new material (comic or text) per year. Web zines with equivalent material will count toward membership requirements. There is no maximum limit to the number of titles one may publish as memberzines.

(b) Each member is required to **mail a free copy of each memberzine**, as it is published, to all other co-op members. Publishers of webcomics should send hard copy versions of their online comics to the membership (as not all members may have internet access). Digital publishers must send an email to each member notifying them of their webzine. (Since webzines are free to all, those publishing print zines are not required to mail their zines to those publishing only on the web, but are encouraged to do so.)

(c) Each member is required to **submit a column** to at least every other issue of the UFO Newsletter (*Tetragrammaton Fragments*). The purpose of member columns is first to review the memberzines that one has received and second discuss club business (such as voting on amendments and applicants). *T-Frag* contributions are limited to a maximum of 10 pages each issue per member, unless the member receives the Chairman's consent to allow a higher page count for that particular issue of the newsletter.

(d) **Member dues are $20.00 annually**. These dues help to cover co-op promotion, and printing and mailing of the bi-monthly UFO Newsletter. If a member falls behind in his/her annual dues and/or publishing requirements, the member may ask the Chairman for a brief extension. If the member is dropped for failing to meet publishing requirements or newsletter participation, any remaining money in their account will be used toward their subscription to the newsletter.

(e) The UFO is limited to **25 members**. Others applying after the limit is reached will be placed on a waiting list and considered for membership in the order in which they applied. Waitlisters have the option of submitting a column to the UFO newsletter but they are not required to do so. It is at the discretion of each UFO member whether to send their memberzines to those on the waitlist since it is not required. UFO members are allowed to be members of other co-ops while they are in the UFO.

(f) **Honorary Members** are persons who have been voted into that position by a majority vote of the members. They may contribute to the newsletter, but have no voting power, are not required to pay the annual dues, and are not required to meet publication requirements. It is at the discretion of each member whether to send an Honorary Member a copy of their memberzine or not, as it is not required.

Article Three: Memberzine Requirements

(a) Each UFO publication must carry the **UFO symbol** on one of its four covers (exterior or interior front and back), preferably the front exterior cover. Webzines must display the symbol on their front page prominently.

(b) Each UFO memberzine (print or digital) is required to carry the **UFO Checklist**. Members may alter the wording in the Checklist as it appears in their own publications, as long as the changes are accurate and non-detrimental to those listed. (For minis or zines of 16 pages or less, an Abbreviated Checklist may be used, with simply the titles and prices of the books, and the names and addresses of the respective publishers.)

(c) The UFO does not **censor** its material, however responsibility and use of good taste and common sense in publishing are encouraged. The Chairman must publish member columns in the UFO newsletter unedited as long as they are within the page-count limit and not illegal or obscene in content.

Article Four: The UFO Chairman

(a) **Annual election**: A Chairman shall be elected in September, by a majority vote of the members, to a one-year term commencing in November. (Those running for the position of Chairman should start their campaigns no later than the July issue of the newsletter.)

(b) **Responsibilities**: An elected Chairman has the duties of editing and publishing the bi-monthly UFO newsletter, conducting the general co-op business, managing member dues accounts, or delegating these affairs. In consideration of the time and effort expended in the production of the UFO newsletter, a newly elected Chairman will be allowed two years -- dating from the publication of this first NL -- to publish an issue of his/her regular small press book, instead of the one zine a year requirement for the other members.

(c) **Emergency Chairman**: It is important that the UFO Chairman appoint an Emergency Chairman immediately upon assuming office. The Emergency Chairman shall assume the office of UFO Chairman if the elected Chairman resigns the position prior to the next election, or if the elected Chairman fails to publish the newsletter for more than 100 consecutive days.

(d) **Removal**: There is no limit to the amount of terms a Chairman may hold. The Chairman may be removed from office only by a majority vote. A Chairman who decides not to run for another term should make this known to the members prior to the publication of the July newsletter, so that other members may have time to announce their campaigns for the position.

THE UFO CHECKLIST

The United Fanzine Organization (UFO) is a co-op of small-press comics publishers and creators dedicated to setting a higher standard of quality in independent and alternative press. The members mutually aide each other in the promotion and production of their own publications. Any small-press publisher interested in applying for membership in the UFO should contact the UFO Chairman:

David Branstetter, 4212 Frisse Ave, Evansville, IN 47714 *or you can email him at* **strawmancomics@gmail.com**

☐ TETRAGRAMMATON FRAGMENTS #252

This is the UFO Newsletter, the central forum for UFO members, containing columns and artwork that can't be found anywhere else. Special focus on Stan Lee.

32-page B&W digest $3.00 postpaid in the USA from
David Branstetter,4212 Frisse Ave, Evansville, IN 47714
for more info email **strawmancomics@gmail.com**

☐ CHAIN LINK REVIEW #18

28-pg. mini-comic "The Saga of the Link" by **Alan Sissom, P.O. Box 842, Greenwood, IN 46142.** Price is **$2.00** postpaid. For more information, you can email Alan at: ***a1960boomer@yahoo.com*** *(The Imagination Link #51* also still available; digest-size sine for $5.00)

☐ COMICS LINK SPOTLIGHT #16

28-pg. B&W fanzine in mini size. Cartoons by Larry Tisc and a review of ***Ditkomania #96*** ! Available for **$2.00** postpaid from **Alan Sissom** (see address above).

☐ DITKOMANIA #96

40-PAGE B&W digest fanzine devoted to Steve Ditko. Starman is the focus of this issue.

Available for $3.00 postpaid in the USA from
Rob Imes, 13510 Cambridge #307, Southgate, MI 48195
or email **robimes@yahoo.com**

☐ FANDOM WORLD VOL. 2, #1

A free PDF fanzine from Jim Main featuring a tribute to Steve Ditko! *Email* ***mainjim23@gmail.com*** *to obtain a copy and get info on Jim's other great zines!*

☐ FRANKENZINE #2

26-page PDF fanzine all about the Frankenstein monster, from **Sam Gafford.**
Email ***lordshazam@yahoo.com*** *for more info.*

☐ HMPH #1

28-pg. B&W humor magazine in mini size. Cartoons by Larry Tisc, Larry Johnson, and Larry Blake. Available for **$2.00** postpaid from **Alan Sissom** (see address above).

☐ RACHEL & SARA'S PESACHI SHENI SPECIAL

8-page humor mini-comic guest starring Zook & Max by **Tim Kelly, 64 Country Line Road, Massapequa NY 11758**
To order, email ***timothycharleskelly@gmail.com***

☐ RANDOM ACCESS #2

A PDF-only publication by **Larry Johnson,** featuring his current artwork as well as writings about comics! 56-page PDF available for **FREE** from ***LewBrown1@verizon.net***
(Random Access #1 also still available)

☐ A STRANGE AND CHAOTIC WORLD

New series in a post-nuclear world. Issues **1-6** are B&W digest-size comic books, available for **$1 each** from **Rob Cooley, 7128 Munsee Ln., Indianapolis, IN 46260.** Email him at ***cooleytoons8@gmail.com*** for more info.

☐ TIMETRVLR #17-#20

Now in COLOR! A monthly science fiction mini-comic series written and drawn by **Ian Shires.** Each issue costs **$1.25** postpaid. Ask about back issues! Available from **Dimestore Productions, 1546 Yale., Madison, OH 44057.**
Email: ***Ian@dimestoreproductions.com***
Web: ***www.dimestoreproductions.com***

☐ VICTORIA REGINA! #2

10-pg B&W mini comic. In a dimension near us, orphan Victoria turns rebel defender on innocents from violent heirarchy called The Regency! *Available for 50 cents (or two stamps) from*
Jason Bullock, P.O. Box 2684, Loganville, GA 30052 *or email* ***herocentralstudio@gmail.com*** *for more info or visit HCJ at* ***www.herocentral.org***

Visit the official UFO website at: http://unitedfanzineorganization.weebly.com